# DOCTOR WHO

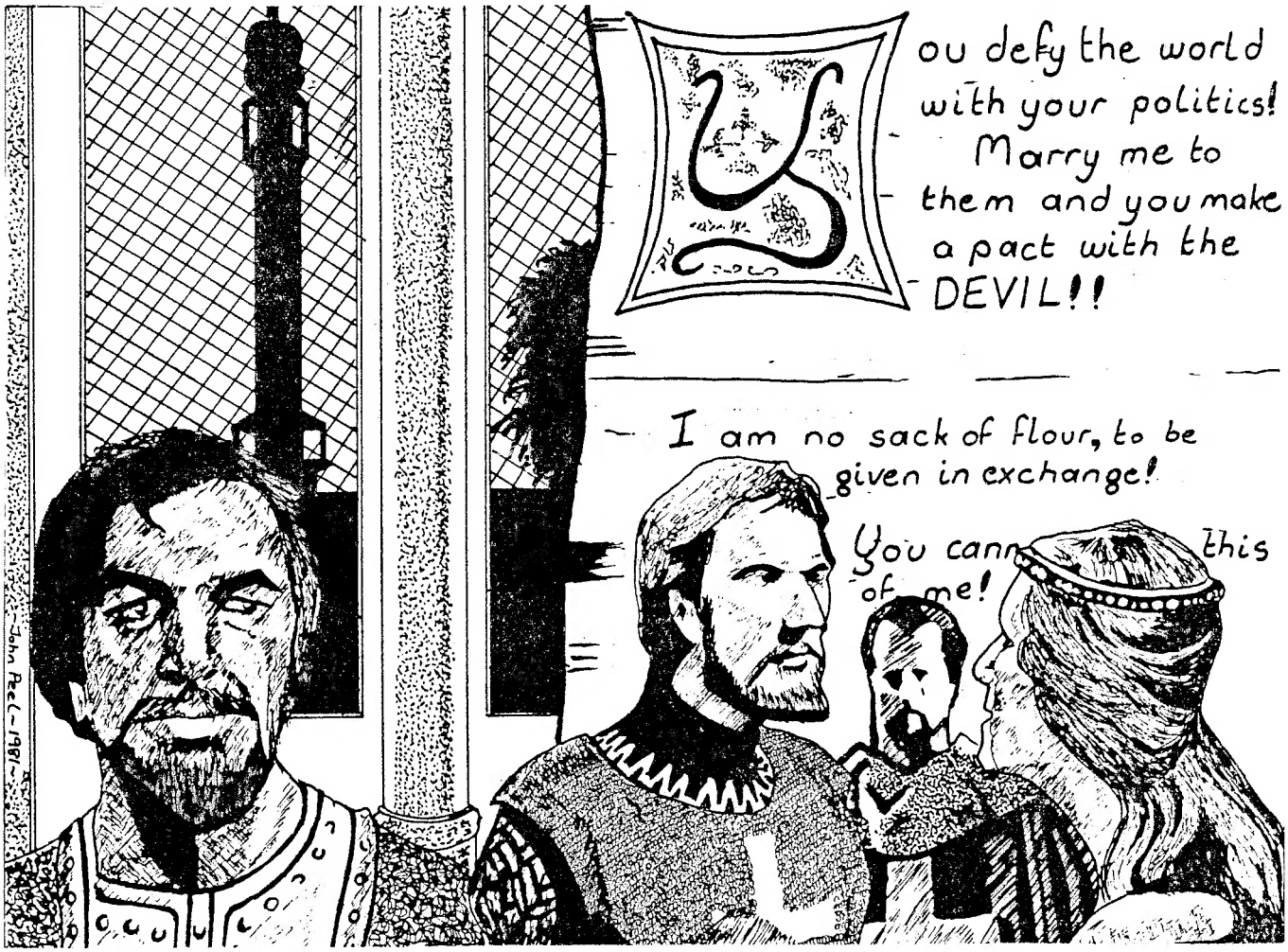
SERIAL P

## The Crusade

BY

DAVID WHITAKER

**An Adventure in Space & Time**


You defy the world with your politics! Marry me to them and you make a pact with the DEVIL!!
I am no sack of flour, to be given in exchange!
You cannot this of me!

The TARDIS materialises in a forest just outside the city of Jaffa in Palestine. It is the twelfth century, and the Third Crusade, led by the English King, Richard Coeur-de-Lion, is attempting to drive the unbelievers - the Paynim - from the Holy Land. Richard's opponent is the great Saracen leader, Sultan Salah ed-Din Yusuf (Saladin). Immediately they emerge from the ship, the Doctor and his three friends witness an attack upon the King's hunting party by Saracen warriors, under the guidance of the Sultan's evil Emir, El Akir. Barbara and Sir William des Preaux, one of Richard's knights, are kidnapped by El Akir and brought before the Sultan. The Doctor, Ian and Vicki, now suitably attired, are taken to Jaffa and the court of King Richard. Ian is entrusted with the task of rescuing Barbara from the hands of El Akir, and is knighted as an emissary of the King. The Doctor assumes the role of one of the King's counsels, with Vicki at his side. However, the King is planning a peaceful end to the war with the Saracens by offering his own sister's hand in marriage to Saladin's brother, Saphadin. Joanna, the King's sister, learns of this plan via the Earl of Leicester, and the blame for this betrayal of the King's trust is attached to the Doctor. Ian, meanwhile, has continued his pursuit of Barbara, to discover that she has been taken by force from the protection of the Sultan by El Akir. Barbara is able to escape from the emir's guards, and encounters Haroun-ed-Diin - sworn enemy of El Akir. In order to protect Haroun and his beloved daughter, Safiya, Barbara allows herself to be recaptured by the emir. She is taken then to his harem to await his inevitable cruelties. At last Ian, together with a cunning Arab named Ibrahim, infiltrate the emir's palace at Lydda. Haroun assassinates El Akir, and he and Ian rescue the women and girls from the harem. Ian and Barbara head back to the TARDIS as the Doctor and Vicki, restored to favour in the King's eyes, are pursued from his palace by the resentful Earl of Leicester. The travellers meet up by the TARDIS and hurriedly make their way inside to safety. The Doctor activates the ship; but something is wrong! The lights dim, and the four travellers freeze in their tracks...

# DRAMA EXTRACT

A sudden silence fell over the throne-room. Marriage between Saphadin and the Princess Joanna? The idea was almost unthinkable to the assembled audience of lords and courtiers, who had just witnessed this astonishing pronouncement from the man acknowledged to be their king.

The Doctor's face, too, was grave. He had promised to help Joanna if he could, but to convey this news to her was a risk he was not prepared to take. As diplomatically as possible, he enquired: "Will she agree?"

The King snorted. "You should rather ask how can she refuse. To stem the blood, bind up the wounds and to give a host of men lives and futures...Now there's a marriage contract to put sacrifice to shame and make a saint of any woman."

Quelled by this mild rebuke, the Doctor stepped back; but the Earl of Leicester could remain silent no longer. He strode forward to address the throne. "Sire, will all the strength at my command, I urge you. Abandon this pretence of peace."

"Pretence, Sir!" roared the Doctor. "Here's an opportunity to save the lives of many men, and you do nought but turn it down without any thought. What do you think you are doing?"

Leicester rounded on the Doctor, affronted by this newcomer to the King's confidence. "I speak as a soldier," he replied with pride, his hand gripping tight the hilt of his sword. "Why are we here in this foreign land if not to fight? The Devil's horde - Saracen and Turk - possess Jerusalem, and we will not wrest it from them with honeyed words."

"With swords, I suppose?" the Doctor retorted, with a glance at Leicester's sheathed sword.

"Aye, with swords and lances, or the axe..."

"You stupid butcher! Can you think of nothing else but killing?" The Doctor's anger blazed like a cannon, his voice reverberating around the chamber walls.

But the Earl remained unmoved, even contemptuous. He stepped closer to the cloaked figure before him. "You're a man for talk, I can see that. You like a table and a ring of men; a parley here, arrangements there. But when you men of eloquence have stunned each other with your words, we...we the soldiers, have to face it out. Some half-started morning, while you speakers lie abed, armies settle everything - giving sweat, sinew, bodies - aye, and life itself..."

"I admire bravery and loyalty, Sir. You have both of these." For a moment Leicester's tirade ceased, checked by the Doctor's sudden, unexpected compliment. But the barb was merely being prepared, like the calm before a storm. The Doctor tilted his head back and viewed his opponent with an imperious gaze. "Unfortunately, you haven't any brain at all! I hate fools!"

Leicester's face went purple. "A fool can match a coward any day!" he snapped, his right hand pulling the sword from its scabbard.

"Enough of this!" Richard exploded. "You dare to flourish arms before your King?" Realising his error, Leicester hastily returned the weapon to its scabbard. The King continued. "Know this, my lord of Leicester; we will not be advised; we are decided on a pact with Saladin. If that fails, then a trial of arms! But we have set our mind and heart upon this marriage, and it shall go forward."

DOCTOR WHO - AN ADVENTURE IN SPACE AND TIME

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# STORY REVIEW

PAUL MOUNT

After the debacle of the Doctor's previous sojourn into recorded history with 'The Romans', it seemed as if the whole production team gave this latest effort their all, with everyone involved pulling out all the stops to try and recapture some of the flavour of those first season historicals.

With a startlingly detailed production, and a script packed with dialogue that would not have been amiss in one of Shakespeare's works, 'The Crusade' eventually came across as being a little out of place amidst many of its second season contemporaries. Looking back on the serial, director Douglas Camfield lists it as being the best 'Doctor Who' script he has ever worked with, and primarily because there was virtually nothing that needed to be rewritten, cut down, padded out or otherwise altered. The style of the script was written, by David Whitaker, in homage to John Lucarotti: known for his ability to pen in almost blank verse poetry.

The tone of the serial was self-evident from the opening moments. The newly arrived space-time travellers found themselves in a lush forest, somewhere not-too-distant from Jaffa, in the Middle East, at the time of the Third Holy Crusade. Then, in the very best tradition of 'Doctor Who', they were split up. Barbara was captured by the dastardly Saracen ruler, El Akir, and dragged away, along with one of King Richard's companions, Sir William des Preaux, who posed as the King for a little while. The others fell in with the genuine King; and soon, Ian was sent into the wild country, newly knighted, and wearing the gold belt from the forest battle as a symbol of his high office. (In the novelised version of this serial, published in the same year, the belt was retained at the palace by Richard.) His purpose was to find and rescue the Lady Barbara.

The plot romped along compulsively, with escapes, captures and recaptures becoming the norm, and the political intrigue and wrangling of the Royal Families adding just that little extra. The individual adventures of the travellers were equally enthralling, with Ian battling to get to Lydda, despite the intervention of the eye-patched bandit Ibrahim, who, in one particularly nasty sequence, staked Ian out in the hot desert sands, smearing him with honey to entice ants from a nearby nest. Barbara, too, had a thoroughly unpleasant time of it; struggling against the scarred El Akir, who harboured a hatred of all women; falling in with the friendly, but revengeful Haroun, whose wife and son had been slaughtered by the emir some time earlier; and her eventual recapture by El Akir, ready for the denouement in the harem. The climax itself was well worthy of the swashbuckling nature of what had gone before, with Ian bursting into the harem to rescue his beloved Barbara from the evil villain, whose life was eventually taken by the gentle Haroun.

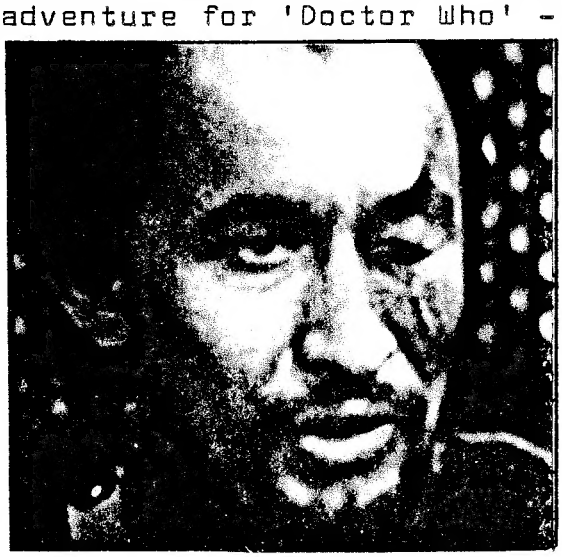
The Doctor and Vicki's adventures were more involved in the struggles between Richard and his sister Joanna, and may sound considerably more pedestrian; but they provided a much needed contrast to the colourful activities of the other characters. It is worth noting here that the development of the TV plot, as opposed to the novelised version, differed markedly. In the television version, the Doctor and Vicki resolved their quarrel with the King, when it became known to him that it was not the Doctor who betrayed his marriage plans to Joanna. He nevertheless advised the Doctor to leave Jaffa - Leicester was a powerful noble, and Richard's position was precarious at that moment. He might not have been able to adequately protect

the Doctor's life. There was then a very moving scene as the King sought the Doctor's advice about launching an attack upon Jerusalem. The Doctor agreed it to be a good idea (knowing the true destiny of history); but, as they left, he confided to Vicki that Richard would only see the outskirts of the city. He would by then be very ill. Back in the chapel, there was a tremendously visual scene of Richard kneeling beneath the cross, with light from the window illuminating his face, as he prayed to the Holy Sepulchre for strength in his coming tribulations. Vicki and the Doctor left Jaffa, but were seen by Leicester's men. In the novel, the Doctor and Vicki had simply fallen from grace with the King, and were hounded away from Jaffa by Leicester, accused of being Saracen spies. (Also of note, is that David Whitaker's philosophical prologue to the story was conceived only for the novel and did not appear on screen.)

The performances of the cast were all exemplary. It was no small cast and everyone, from Hartnell himself down to the last man-at-arms, carried out his role with a rare conviction. This serial has been much-quoted as being the first to feature "quality" actors; and, certainly, with Julian Glover as King Richard, 'Doctor Who' was beginning to exploit the cream of Britain's acting talent. Glover turned in a truly breath-taking performance - as only Julian Glover can - the 'echoey' quality given to much of the soundtrack combining brilliantly with his naturally commanding tones.

William Hartnell, back in the solid reality of an Earth-based story, with a script which didn't leave him all at sea, was in fine form - and indeed, I feel, this was one of his best performances in 'Doctor Who'. Maureen O'Brien's big contribution to the plot was to dress up as a page boy, which briefly managed to alleviate the feeling that she was just the same tedious Vicki. Jacqueline Hill, throughout her harrowing experiences, was marvellous in conveying Barbara's desperation and, as ever, her great strength of character. Yet more fuel for the fire of the argument that Barbara was easily the best of the early 'Doctor Who' companions. William Russell's 'holiday' arrangements at the time left him absent for a great deal of the serial, save for a few pre-filmed inserts, but he returned in true heroic form in the final episode for the aforementioned climactic scenes with El Akir. Again, the novel differed in its interpretation. In the TV version there was no sword-fight between Ian and El Akir - presumably because neither William Russell nor Walter Randall were skilled swordsmen. As El Akir prepared to whip Barbara, Haroun entered, with Ian, and stabbed the emir to death. The guards burst in, and the two fights ensued thereafter.

So 'The Crusade' came through with flying colours. It rates as, perhaps, the last quality historical 'Doctor Who' serial of the 60's, and certainly the last to be done totally seriously. It shines as an historical beacon in the oasis of science-fiction that was the second season; and, despite the undoubted brilliance of some of its predecessors, was, at last, the final example of how to do an historical adventure for 'Doctor Who' - and to do it right.



# CHARACTER PROFILES.

## JOHN PEEL

RICHARD THE LIONHEART: "We do not feel obliged to explain anything to anyone, my lord of Leicester. We think our words were plain enough."

Richard of England, the Lionheart, was the leader of a mis-matched group of Crusaders from Europe. Red-headed (inherited from his father, Henry II), brisk-tempered and courageous, he was also fair, shrewd, and possessed a sense of humour that allowed him to laugh at himself at times. He hated to be crossed, and tolerated disagreement from no-one, save for his sister Joanna - over whom he doted. But even she came second to his desire for a peaceful solution to the carnage that the Crusade was fast becoming; and she, too, became a pawn in his dangerous game of intrigue for peace.

JOANNA: "You cannot command this of me!...Force me to it, and I'll turn the world we know into your enemy!"

Despite her love for her brother, Joanna is not deterred from venting her wrath on him when she learns that he intends to trade her hand in marriage to Saphadin to gain peace. Richard's fiery temper is hers, too, and she threatens him with the Pope in Rome, to try and drive the bargain from his mind. Her other side is as likeable as Richard, though: She is gentle, soft and feminine, with regal beauty and wit, taking Vicki protectively under her wing whilst the travellers are in Jaffa.

THE EARL OF LEICESTER: "But when you men of eloquence have stunned each other with your words, we...we, the soldiers, have to face it out!"

A sharp, brave, blunt man, Leicester hates politics, trusting only in his sword. He sees Richard's plans as madness, and believes that the enemy are to be slain, not parleyed with. The Doctor's accusation, "You stupid butcher! Can you think of nothing else but killing?" is, perhaps, a little unfair, but he believes that here the fight is one of good versus evil, and betrays Richard's plans to Joanna to force the King's hand.

THE CHAMBERLAIN: "A girl? Dressed as a boy? Is nothing understandable these days?"

Keeper of the Household Purse, the Chamberlain is the most important man amongst Richard's staff, for he controls all the day-to-day affairs to provision the army and enable it to fight. Blessed with a keen memory and wit, he is tall, moustachioed and almost arrogant in his ways.

BEN DAHEER: "A man with nine sons and daughters has too many mouths to feed to tell lies."

Despite his assurances, the Jaffan trader is a thief, scoundrel and opportunist. There is very little he will not do for money, and the possibilities of a contract to supply the palace of Richard with clothing is sufficient to entice him into aiding and dressing the Doctor for his role in the palace.

WILLIAM DES PREAUX: "To cause disruption among allies is just as good as cutting them in two in battle!"

William is one of Richard's trusted knights, who impersonates the King to save the latter's life when attacked by the troops of El Akir.

The pretence is swiftly unmasked by Saladin, who respects William for his bravery and loyalty, giving him hospitality and, later, his freedom.

EL AKIR: "The only pleasure left for you is death...And death is very far away."

If any man is truly without a single redeeming feature, it is the Emir, El Akir. Ruthless, vicious, and totally without a conscience, he is a man used to taking what he wants by force from those unable to resist him. Sir William tells Ian: "Search into the darkest corners of your imagination, invent the worst misdeeds you can, and still El Akir will surpass them by a hundredfold." This is no exaggeration, for the Emir delights in cruelty, in power wielded for its own sake. In the end, it is his love of inflicting pain that brings him to his own death at the hands of one he has caused to suffer much.

SALADIN: "So you write your letter, and I'll alert the armies. And on either day - the day of blissful union, or the day of awful battle - we will be prepared."

Saladin is the deeply religious, chivalrous foe of Richard, and yet at the same time the man possesses a keen admiration for his foe. Educated and sensitive, he longs for peace, as does his opponent, but he is too shrewd to trust the English King. He holds the Saracen horde together only by his continual successes in battle, and this hold is tenuous. He wishes to secure his position, and the marriage offer of Joanna to his brother, Saphadin, appeals to him as a convenient way of ending hostilities with honour. But he is cautious, too: "Hold one hand out in friendship," he tells his brother, "and the other on your sword."

SAPHADIN: "Alliance with Joanna would give me title to much land... power over far-off countries...a glittering empire, brother!"

Devoted to his wiser, stronger brother, Saphadin is his constant shadow and helper. But he has not the imagination nor shrewdness that marks his brother, and is fated always to be second. He sees a chance for his own rule in marriage with Joanna - for whom he has a strong feeling of attraction. But his own aims are always subordinate to the will of his brother, who treats him affectionately and indulges his wish for the wedding.

HAROUN: "We have a common enemy in El Akir...It makes for uncommon friendship."

Haroun now lives for one thing only - to kill El Akir. A prosperous merchant of Lydda, his house was burnt by the Emir so that the ruler could steal Haroun's eldest daughter, Maimuna, for his harem. His wife and son were slain, but Haroun himself, and his youngest daughter, Safiya, were absent at the time. Now Haroun is alert for a chance to rescue Maimuna from El Akir; and when Ian attempts to rescue Barbara from the same harem, Haroun seizes his chance and stabs his arch-enemy to death, escaping with Ian and the girls to safety. His vengeance now exacted, Haroun can return to his life as a trader, together with his two daughters, to whom he is utterly devoted, preferring that they should die before they are taken by the Emir, left to the 'tender' mercies of his whip...

IBRAHIM: "I am a bad man, my lord, very bad indeed, and I admit it."

A thief, opportunist and trickster, Ibrahim meets his match when he attempts to rob Ian. Because of the likeable character of the man Ian spares his life, and finds Ibrahim a staunch ally in his attempt to rescue Barbara. Ibrahim, like everyone else, hates the Emir. The thief admires Ian for his cunning and bravery, and serves him with true loyalty. It is with genuine regret that he parts from him as he heads back, with Barbara, for the camp of the Crusaders, and the safety of the TARDIS.

# TECHNICAL OBSERVATIONS

A considerable film allocation was given to this serial by Verity Lambert, all of it to be shot at the BBC Ealing Film Studios. Douglas Camfield's team were allowed four days of studio time - one day per episode. The forest exteriors were shot first for the battle scenes between King Richard's hunting party and the Saracen raiders. To make the forest seem larger than it actually was the bushes and trees were continually reconfigured as shooting progressed.

For the scenes in Richard's palace - supposedly a captured Islamic temple - a reverberation effect was added to the soundtrack to give all the voices a ringing tone as they spoke, thus making the illusion of the sound bouncing back off high ceilings and polished walls.

Barry Newbery again supplied a series of detailed backdrops to further enhance the scale of the production.

Several forms of wildlife were provided by zoos and private collections for this story. The first episode featured a trained falcon, handled by resident film and TV animal trainer, John Holmes. Episode two required the carcass of a cow to be placed in the sand for the filmed sequence of Ian's trek across the desert, "...And by the time we'd finished, the studio lights had done their work and the stench was terrible!" For the final episode, a colony of (harmless) black ants was provided.

Although Tutte Lemkow played the part of Ibrahim, the bandit who stakes Ian out on the sand, Lemkow was unavailable for the pre-filming session at Ealing, and so another actor, David Brewster, filled the required script part. The discrepancy was resolved by the first bandit citing Ibrahim as "my brother". David Brewster's bandit did not appear in episode four.

William Russell was not present for the recording of episode three in the electronic studio and so the only scene with him in, his capture by the bandit, was done as a pre-filmed insert.

Despite their harmless nature, William Russell baulked at doing the scene of his arm covered in honey and with ants crawling over it. Hence the scene was tightly cut, in the recording studio, so that Ian's face and arm were never seen in the same shot while the ants were upon him. The actual "arm" which doubled for William Russell's belonged to the Production Assistant, Viktors Ritelis, who bravely volunteered for the job.

The scene of Ian staked out was the only desert scene recorded in the electronic studio. All other desert scenes were filmed at Ealing.

The sword fight with El Akir in episode four, arranged by Derek Ware, plus the battle scene in episode one, were all filmed. With cutting being a difficult process to achieve in the recording studio, film was opted for to provide a better result. Film is easier to edit and so tighter, more exciting-looking fight scenes can be achieved.

Sonia Markham, who supervised make-up on this serial, found herself in familiar company. Petra (Safiya) Markham is her sister.

'The Crusade' story was not sold widely Overseas due to the delicacy of the subject matter, viz: marketing a story about Richard the Lionheart to the Moslem states, or to those countries with more stringent controls over broadcastable material than Britain. Therefore, in most Overseas countries the caption at the end of 'The Web Planet' advertised the next serial as 'The Space Museum'.

# PRODUCTION CREDITS

Compiled by GARY HOPKINS

SERIAL "P" FOUR EPISODES BLACK AND WHITE

| | | |
|---|---|---|
| "THE LION" | - | 27th. March 1965 |
| "THE KNIGHT OF JAFFA" | - | 3rd. April 1965 |
| "THE WHEEL OF FORTUNE" | - | 10th. April 1965 |
| "THE WARLORDS" | - | 17th. April 1965 |

## CAST

DOCTOR WHO.....WILLIAM HARTNELL
IAN CHESTERTON.....WILLIAM RUSSELL
BARBARA WRIGHT.....JACQUELINE HILL
VICKI.....MAUREEN O'BRIEN

RICHARD THE LIONHEART
JULIAN GLOVER
WILLIAM DES PREAUX..JOHN FLINT
RICHARD'S SQUIRE...ANDY BREWER
FALCONER.....JOHN HOLMES
EL AKIR.....WALTER RANDALL
REYNIER DE MARUN
DAVID ANDERSON
WILLIAM DE TORNEBU
BRUCE WIGHTMAN
BEN DAHEER.....REG PRITCHARD
THATCHER.....TONY CAUNTER
SAPHADIN.....ROGER AVON
SALADIN.....BERNARD KAY
JOANNA.....JEAN MARSH
CHAMBERLAIN..ROBERT LANKESHEER
SHEYRAH.....ZOHRA SEGAL
LUIGI FERRIGO....GABOR BARAKER
HAROUN.....GEORGE LITTLE
SAFIYA.....PETRA MARKHAM
EARL OF LEICESTER.....JOHN BAY
MAIMUNA.....SANDRA HAMPTON
FATIMA.....VIVIANE SORREL
HAFSA.....DIANE McKENZIE
IBRAHIM.....TUTTE LEMKOW
PRIEST.....RIKKI PATTERSON

TURKISH BANDIT..DAVID BREWSTER
KNIGHTS.....MICHAEL HART
WINSTON MARSH
LADIES-IN-WAITING.CAROLE BRETT
MAUREEN LANE
CONCUBINES.....CICELY JOSEPH
MEI LING, CLEO SYLVESTRE
EVELYN ONG
MEN-AT-ARMS....BILLY CORNELIUS
HENRY GARCIA, JOHN GALAHAR
MICHAEL GUEST, WALTER MANN
SARACEN WARRIORS....DEREK WARE
VALENTINO MUSETTI
CHRIS KONYILS
RAYMOND NOVAK
ANTHONY COLBY
EDWARD HAROUTUNIAN
OSCAR JAMES
PETER JOHNSON
ROY FLETCHER
SONNY CALDINEZ
ABBAS HASCHEN

## CREW

FIGHT ARRANGER.....DEREK WARE
PRODUCTION ASSISTANT....VICTORS RITELIS
ASSISTANT FLOOR MANAGER..MICHAEL BRIANT
FILM CAMERAMAN.....PETER HAMILTON
FILM EDITOR.....PAM BOSWORTH
LIGHTING.....RALPH WALTON
SOUND.....BRIAN HILES
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
INCIDENTAL MUSIC.....DUDLEY SIMPSON
STORY EDITOR.....DENNIS SPOONER
DESIGNER.....BARRY NEWBERY
PRODUCER.....VERITY LAMBERT
DIRECTOR.....DOUGLAS CAMFIELD